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The views expressed in this paper are solely those of the author.

"The Web of Life" Discussed By Dr. Collins, Science Author

The Connecticut Arboretum presents "The Web of Life," a lecture by Doctor Stephen Collins, on Sunday, November 20, 1960, at 3:30 p.m. in Palmer Auditorium.

The subject of Dr. Collins' lecture will be the interrelationships between plants and animals in the Woodlands. He will illustrate his talk with colored photographic slides made from his own photographic observations.

Dr. Collins is engaged primarily in ecological research on the Connecticut woodlands, but has also in the past been very active as an author of nature books as well as a photographer of natural wildlife. In connection with his skill as a photographer he was sent to Brazil to picture a wide variety of subjects ranging from steel mills to scorpions. He has had many of his photographic studies appearing in outdoor magazines and in newspapers such as the *New York Times* and the *Minneapolis Star Tribune*.

During his career as an author Dr. Collins has had published three studies: *The Community of Living Things in Forest and Woodland*, *The Biotic Communities of Greenbrook Sanctuary* (his Ph.D. thesis which was published by the Palisades Nature

Association), and *Hunters and Hunted*, a pamphlet published by Cornell University.

In addition to his photography and writing Dr. Collins is noted for his extensive lecturing at various natural science foundations such as the New York Botanical Garden, the Philadelphia Academy of Natural Sciences, and the National Capital Parks at Washington, D. C.

The admission fee is \$.90 for adults, \$.50 for students and children. There will be tickets on sale at the door. All proceeds are for the benefit of the Arboretum fund.

NOTICE

The Commercial Art Show will be held in Converse Hall at the Norwich Free Academy in Norwich during the next three weeks. The work of Louis J. Bonamarte of Mystic, formerly of New York City, will be featured.

The work exhibited will comprise Commercial illustration, Comprehensive rendering, Black and White line illustration and Layout and Designing.

House Juniors Are Honored at Dinner By Administration

Twenty-four House Juniors and Sue Robertson, president of the junior class, were honored at a banquet Thursday, November 3, in Knowlton. President Park, Dean Johnson and Dean Noyes addressed the House Juniors and spoke highly of their contributions in aiding the freshman class. Miss Babbott, Miss Brett, Miss Eastburn, and Miss Vorhees were also present.

The dinner, sponsored by the Administration, was the first ever given in honor of House Juniors. This year, these girls not only took over the job of registering the freshmen, but they contributed greatly to the success of their extensive reading program.

The highlight of the dinner was the presentation of key-shaped pins to the House Juniors "in recognition of their tangible and intangible contributions to the freshman class."

Serving as House Juniors this year are: Joan Adess, Louise Ballentine, Chris Bodnar, Betsy Cliff, Peggy Dey, Bonnie Edgerton, Ellen Freedman, Beth Haines, Susie Hall, Barbara Hockman, Judy Karr, Linda Lear, Barbara MacMaster, Nancy Nevitt, Ellie Powers, Sally Raymond, Pokey Reed, Dixie Richards, Sally Scott, Heather Turner, Ginny Wardner, Ellen Watson, Janie Weller, Rosie Wilson.

Noted Pianist to Play Here Next Tuesday



ARTUR RUBINSTEIN

Artur Rubinstein, world-famous pianist, will appear in concert at Palmer Auditorium on November 22, 1960, at 8:30 p.m.

The most celebrated of living pianists, Rubinstein will begin his annual North American tour, presented by Impresario S. Hurok, in November after a six-month stay in Europe during which he played in nine countries. As is his custom he will play three sold-out recitals in Carnegie Hall during the season and appear in some twenty-five other American and Canadian cities.

Warsaw Triumph

A year ago the Polish-born pianist made headlines around the world when he returned to Warsaw after a twenty-year absence and won from a weeping audience the second standing ovation in Warsaw history. (The first went to Paderewski.)

Widely Travelled

Fifty-three years ago the pianist, at the age of seventeen, first played in this country. He made his debut in Berlin at the age of eleven under the direction of the great Joachim, friend of Brahms and Schumann. In the years since, Rubinstein has travelled millions of miles to play in nearly every country in the world.

Said Howard Taubman recently in the *New York Times*, "Artur Rubinstein belongs to the grand line of pianists. In an era of violence and neuroticism he is a shining example of the civilized universal man."

African Institute Sponsors Panel on Current Problems

This afternoon sixteen students, accompanied by Miss Holborn of the Government Department, travelled to Rhode Island College in Providence for an African Institute.

Organized "to promote a better understanding of the problems and promise of the so-called 'Dark Continent,'" the Institute tried to examine both the unifying and the disintegrating forces in modern Africa.

Several experts in the field of African relations led a panel discussion on the topic, "The Forces of Disintegration in Africa." All of them having visited Africa and written about it, they were Dr. Gwendolyn M. Carter, Chairman, Department of Government, Smith College; Dr. Barry N. Floyd, Department of Geography, Dartmouth College; Dr. L. Gray Cowan, Department of Government, Columbia University; and Dr. Absalom Vilakazi, Department of Anthropology, Hartford Seminary Foundation.

Later in the afternoon Dr. Ben Bagdikian, Peabody Award Winning Journalist of the *Providence Journal*, moderated a student panel which discussed the topic, "Youth Looks at Changing Africa." Members of the panel were Mr. Gilbert Ansre, Ghana, Hartford Seminary Foundation; Mr. McDonald Major, Rhodesia, Clark University; Mr. Offia Nwali, Nigeria, Brown University; Miss Elizabeth Carter, Smith College; Miss Lucy Creevey, Smith College, and Mr. Ronald Isaacs, Harvard University.

At 7:30 p.m. Dr. Carter spoke on "The Forces of Integration in Africa."

Connecticut students who attended this program were students participating in courses in the Government Department. They were driven to Providence by members of the U.A.W. and the League of Women Voters.

READ:

Recommended reading for this week:

"The Courage of the Young" by Millicent McIntosh, president of Barnard College in the November issue of *The Atlantic Monthly*.

Zoology Student Burger To Tell of Hospital Job At Wednesday Assembly

Betty Burger will speak on her summer job in a German county hospital during the Wednesday assembly period, November 30, at 4:20 p.m.

Betty, a Zoology major from Upper Saddle River, New Jersey, and another American girl obtained jobs as "glorified" nurses' aides this past summer through an organization in Frankfurt, Germany, which obtains positions for Americans in Europe.

Betty worked in a county hospital in Freising, a small town north of Munich, known as "the oldest beer brewing city." County hospitals in Germany are supported by compulsory insurance held by the workers, and, therefore, are available to these people with "free" medical services. The Freising hospital is a small one with 100 beds.

Betty worked mainly on the men's floor, but, because the hospital was so short of help she worked in the labs and operating room as well. She lived with the nurses in a house next to the hospital.

Betty remarked that the Germans were constantly impressed that "Americans really wanted to work." She found having a job gave her a unique opportunity to get to know the German people well. Her summer was also varied by trips on her days off to nearby towns, and through a tour of Europe for three weeks before beginning her job, and for a short period after.

She will be speaking further about her summer experience at the Wednesday assembly.

Budapest String Quartet Is Initial Program To Be Given by New Chamber Music Series

Opening the 1960-61 Connecticut College Chamber Music series is the Budapest String Quartet, playing here in the Palmer Auditorium on November 30 at 8:30 p.m. In this field of the purest form of music, which dates from the time of Hadyn, quartet playing has no finer exponents than the Budapest ensemble.

Its impressive history goes back to the eighteenth century, when Hungary's Prince Esterhazy commissioned Haydn to write and play quartets for him. Originally the quartet started out with full-fledged Hungarian membership. It was this organization which toured the United States and Europe in the 1920's. By 1927 the second fiddler left and was replaced by a Russian. There was not a Hungarian left by 1936.

The present Russian four who made their American debut in 1930 include Joseph Roisman, the first violinist from Odessa, as is Boris Kroyt, the viola player. The violincellist, Mischa Schneider, is from Vilna, and the second violinist, Jac Gorodetzky, who joined the ranks in 1948, is also a native of Odessa.

The extensive travels of the Budapest String Quartet have brought them to Indonesia, North Africa, Australia, New Zealand, and Japan. Each spring and fall the members of the quartet, residing in Washington, D. C., give concerts in the famous Coolidge Auditorium of the Library of Congress, internationally recognized center of chamber music. Because of their musical association with the Library, the Quartet enjoys the privilege of utilizing thousands of books and manuscripts from the past five



centuries, in all the languages of mankind, for their study and research. Also, they spend many hours listening to old and new records, as well as examining printed music of all countries and periods.

With the recordings of the quartets by Mozart, Beethoven, and Brahms, the Quartet finds itself among the best-selling recordings. The usual outlet for chamber music is through small groups of intellectuals. But the

Budapest Quartet has changed that trend, so that today a Beethoven string quartet played by this group is as apt to go over the counter of a record shop as frequently as a recording of Benny Goodman.

Their program for November 30 includes String Quartet in B-flat major, Opus 76, No. 4 by Hadyn; String Quartet No. 6 by Bela Bartok; and String Quartet in C major, Opus 59, No. 3 by Beethoven.

Is This What We Wanted?

One evening during the first week of school, several students initiated a petition which proposed allowing male guests in the rooms on weekend afternoons. It is now almost two months later, and that petition has been reduced to a mere fraction of its original shape, and it is even debatable whether this fraction has been retained only to satisfy a few unhappy souls.

The first step in Student Government for a task of this sort is to present the signed petition to Cabinet. Here it is discussed and perhaps modified. When first read at Cabinet, the reaction of this group was, in general, favorable. The naturally cautious attitude of the group was shown by their suggestions to initiate this proposal on Sundays only until the end of this semester, and on a trial basis. At the end of this time, the rule would be evaluated and discussed again before proceeding further. Reading week and exam week were to be excluded because of the obvious need of the entire student body to be studying at this time. The petition, in this form, was presented to Student Organization, a joint student-faculty committee.

The petition was returned to Cabinet with the following suggestions from Student Organization:

1. Doors were to be kept open.
2. A "hostess" should act in a supervisory capacity in each dorm.
3. Freshmen should be excluded.

After much discussion, Cabinet agreed with these suggestions and specified that the hostess should be the House President or some student appointed by her since it would be unfair to expect the Housefellow to shoulder this task. Student Organization had not voted on the petition at that time, because it felt that Miss Park should be consulted about the matter. Last Tuesday, the modified petition was brought to Miss Park. Although we were not present at that conference, when the results were related to Cabinet, her disapproval of the measure was obvious. She thought that this proposal should be treated as a privilege which can be entrusted only to seniors. She requested that this ruling be limited to certain weekends during the year. We believe that Miss Park thought that this ruling would adversely effect the reputation of the school, and of ourselves as students. She mentioned the fact that many of the trustees and alumnae would not approve. Realizing that the only way to benefit from this proposal was to accept these suggestions, the petition was accordingly changed by Cabinet. It was sent back to Student Organization with the only stipulation that the designated weekends not be solely dance weekends. If Student Organization passes this petition, it will be presented to the student body at the December Amalgam.

The form of the ruling which you will be asked to vote on will be quite different from that of the petition which over one-half of the student body signed. We have explained the steps involved in this effort to show you the time and energy spent on it—to say nothing of the many hours which were spent gathering the approximately 580 signatures. The only question in our minds now is whether or not all this time has been worth these meager results which may be still further lessened. By comparing the petition as it was originally approved by Cabinet and the form in which it now stands, one sees the differences in attitude towards this ruling between the students and the administration.

When this petition in its final form is passed by the students, we will be grateful that at least the idea itself has not been completely smothered.

FREE SPEECH

A Forum of Opinion from On and Off the Campus
The opinions expressed in this column do not necessarily reflect those of the editors.

To the Editor:

As you know, last Tuesday afternoon at 3:30 the harsh, whining cry of a siren broke through the air on our peaceful campus, and set over one thousand people running madly back to their dorms to hide safely in the cellars. I am, of course, referring to the civil defense drill which was held at that time.

Instead of doing as I had been told and returning to my dorm when the siren blew, I walked slowly to Fanning and went upstairs to Dean Johnson's office. Although I had valid reasons for this protest, some people who do not understand the purpose of my actions will call them "ridiculous" and "dangerous." For these people and for all of those who took part in the drill, I would like to briefly explain why my protest, which was the lone alternative to supporting the drill, was the only sane form of action that any of us could have taken.

A drill of this sort is meant to prepare us for the worst possible disaster, namely, a nuclear explosion. What is the real chance of surviving such an explosion? We like to look at the situation realistically and say that war is obsolete and even if there is a war, we will each, personally survive. As long as we hold this illusory view we increase the possibility of war by not opposing it as the dangerous threat to our lives that it, in actuality, is. We imprison the man who kills another to protect himself. Is our government not guilty of planning mass murder? We are ac-

complices in this crime.

A statement written in 1955 by nine top scientists, seven of them Nobel Prize winners, puts the problem very clearly:

Shall we put an end to the human race, or shall mankind denounce war?"

If we answer this question truthfully our course becomes apparent. We must take all steps to work for peace. Whatever sacrifice this may involve, it is certainly slighter than the sacrifice of life on the earth.

I have accused our government of being an accomplice in mass murder. Such a strong accusation must have an explanation. Our leaders persist in telling us that the danger of war is extremely small. Then they impress upon us the "fact" that we'll be safe in a war if we go underground with the rest of mankind. Not only is this a contradiction; it is a terrible farce. Senator Humphrey emphasized this fact when he "accused the administration of failure to tell the people the real terrors of nuclear war." He also accused the government of "gradually imposing the most rigid form of censorship that any people has ever experienced." From this statement it seems evident that if a nuclear war means the end of life on earth, the preparation for this "obsolete" war means the end of the traditional American freedoms it is intended to protect.

Protesting against civil defense drills may not give us peace but it is hoped that it will, at least, wake us up to the reality of the terrible threat we face. Until we

realize the imminence of this threat and start to truly work for peace instead of war, we are all guilty of sentencing mankind to a horrible, impending death.

Barbara Brodsky '64

Dear Editor:

There are those students (Heaven help us) who anticipate a Sunday Vespers service about as much as they look forward to going to the dentist. In the past, these services have been little more than another college regulation to me. The school year 1960-61 is proving differently, however. I would like to commend Religious Fellowship for the outstanding quality of the Vespers speakers whom they have invited so far this year. The overflowing audience who heard Professor Paul Tillich is proof that the Sunday night service meant more than fulfilling one of the four attendances required per semester. Dr. Tillich, the Reverend Buttrick, the Reverend W. S. Coffin, and Dr. Muilenberg have all been thought-provoking and intellectually stimulating, which to express an understatement and a well-worn gripe, is exactly that of which the school needs more. I speak for many students when I say how privileged we feel to be given the opportunity to hear such famous authors, theologians, and primarily, first rate thinkers. The time has come for a little praise and thanks to be given where it is as overdue as a reserve book at the library.

Sincerely,

Betsy Carter '62

Milton Avery's Art on Exhibit at Museum Aptly Criticized and Compared to Matisse

by Betsy Carter '62

Selected works of Milton Avery, one of the foremost American Painters, are now on exhibit at the Lyman Allyn Museum, and should be taken in, not only by art majors but by all students who realize, as I do, the limitations of their knowledge of contemporary art and who wish to expand both their experience with an appreciation of the at times all-too-confusing modern trends in painting.

Avery has been accurately compared to Matisse (in a pamphlet by Adelyn Breeskin available at the exhibition), in that both artists have all along favored the portrayal of actual subject matter. Despite the growing abstract movement, both are essentially colorists, squeezing the greatest possible brilliance out of their hues and yet using the paint sparingly, often leaving areas of the canvas untouched. Finally, both men project contentment and general satisfaction with life into their work.

Avery never allows himself to become sentimental about the subjects or scenes which he paints and yet in some of his canvases there is a depth of feeling and a certain personal touch, which in turn unifies the painting and quietly involves the observer in the emotional impact of the work. Examples of this are the mother and child relationships depicted with the simplicity for which Matisse is known (again a comparison), and the portraits, of which there are a good number in the show, especially those of his daughter March, who has been almost a raison d'être during Avery's life as an artist. Other portraits are generalized but still personal and sensitive; they are entirely real and individualistic, no matter how much of the detail has been left out.

There is also in Avery's art a

definite sense of humor; for example in the oil entitled "Burlesque," he has inserted a figure in the front row who is fast asleep, oblivious to the chorus line on the stage!

To turn to the actual composition of his works, it must be admitted that this is definitely one of Avery's fortes. One of his most recent attempts is a canvas entitled "Dark Forest." The composition and tonal contrast of the painting is excellent. A long diagonal of tan against a background of rich brown proceeds up from the lower right corner, giving an impression of a road and thus leading one into the picture. It startles the observer as it crashes into a massive, black, undefined area, the forest. One's eyes are literally bounced from corner to

corner; the composition, because of its strong internal unity, will not let you alone, will not let you escape. Another example of the artist's compositional technique is seen in a painting of the circus, in which there is good perspective, a sense of movement, and many focal points of interest. A sweeping downward motion from the upper right to the lower left is righted by the mere raising of a horse's hoof in the left foreground of the canvas, thus steadying the inward construction as well as the outward effect.

I would like now to discuss the main force behind Milton Avery's success as an artist, that is, his use of color. It is sometimes gentle, sometimes dynamic, but al-

See "Avery"—Page 4

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Chapel Play a Success; Idea Highly Praised

"A Masque of Mercy"

It is commonly believed that the only criticisms which are enjoyable to write, or to read, are adverse criticisms. In order, however, to supply such enjoyment here, the criticism must be put on very precise technical grounds, too much so perhaps for the reviewer. And this speaks very well, indeed, for Wig and Candle's production of "A Masque of Mercy," by Robert Frost. It means that we can go beyond missed cues and flubbed lines — though there was some evidence of that in last Wednesday night's performance; we can go beyond appearance and into technique. In most productions we would hope that the least the actors could do would be to get their lines down perfectly. But with an accomplished musician, one does not criticize when a wrong note is hit. There are far too many other standards.

Such was the case Wednesday night. A few cues could have been picked up faster; at least one was picked up too fast. But the acting on the whole was very good. Elise Kauffmann played a properly cynical Keeper. She had almost consistently good movement, but did, on occasion seem not to know what to do with her hands. Her voice was clear and mindful of the particularly poor acoustics on the chapel where one hears the first half of a sentence reverberating from the back of the chapel while the second half is coming from the front.

Jill Dargeon, as Paul, handled her part equally well particularly when she was addressing the audience. She is at ease and changes mood with skill. Jill Manes, playing Jesse Bel, kept a lively pace which made for good contrast in a pretty heavy atmosphere. She was, perhaps, a bit too much of an individual. She handled her part very well, though one might have hoped for more of a progression as she became increasingly intoxicated.

The role of Jonas played by Cynthia Nichols, was, perhaps the most difficult to play. But Cynthia seemed quite comfortable in the part and out the very "well cast" appearance. She has good diction and a fine voice which she could have put to better use. She raised, instead of lowering, her voice when she screamed or became excited—the wrong alternative to use when playing a male role.

In general, all of the actors could have used their voices to better advantage, used them to differentiate between moods. The solemnity of the play, then, would

not have been at all oppressive, but completely appropriate.

The play was very well staged by Sandra Farinola, particularly considering the limited area played upon. The carrying off of Jonas was ideally executed. Use of the steps was good, though it was impossible for most of the audience to see the action when it took place while the actors were seated on the steps.—A necessary evil, however, for the step device was too good to pass up.

The costumes were excellent. They were colorful without being at all offensive to the atmosphere of the chapel; they were approximate for the book shop scene as well as for the tone of the play. And when the Keeper says to Jonas: "That's the right sort of coat you're sporting for prophesy," we see that Sally Stammler chose to differentiate by means of color, rather than to break the continuity of costume. Perhaps Jonas, being an intruder in the book shop, should have had a different costume, but here we are reaching for technical problems which are for the most part arbitrary.

The program was unusually impressive, and we have either Terry Rosenthal or Barbara Stone to thank for that.

The chapel-play idea is a very fine one. Aside from attracting some who would otherwise be comparatively unfamiliar with the surrounding, the chapel-plays make use of a charming and intimate, if for the moment secular, theatre area. The choice of plays, thus far, has showed a proper reverence for this "theatre," and "A Masque of Mercy" was artfully presented.

Dr. Jos. G. Heard Scheduled Speaker At Vespers Sunday

Dr. Joseph G. Heard, Supervisor of the college organization activities office of the First Church of Christ, Scientist, in Boston, Massachusetts, will speak at vespers this Sunday, November 20, at 7 p.m.

Dr. Heard has visited several hundred colleges and universities in the United States, Canada, and Europe in connection with the college student religious program of the Christian Science Church. He has participated in various inter-religious and chapel programs, including those at Cornell University, College of William and Mary, the Ohio State University, Wayne State University, University of Florida, and University of Georgia.

Dr. Heard received his education at the University of Miami, University of Pennsylvania, and the Graduate School of Business Administration at Harvard University. He is a member of the Sigma Chi fraternity and of the Phi Alpha Delta legal fraternity. He is also a member of the Florida Bar Association and has practiced law in Miami.

During World War II, Dr. Heard served as a naval officer with amphibious forces in the Pacific theatre. Later he returned to active duty as a Naval Chaplain during the Korean crisis. He also served a three year term as First Reader of the Second Church, Scientist, in Miami.

Won't cost a cent to take a peek — or will it?

The Christmas Stocking
Route 95 Old Mystic

Egad! What A Cad

Good and evil wrestled for supremacy at Palmer Auditorium, last night, and the audience came out the well-rewarded, if rowdy, winner. "Egad! What A Cad" fulfilled every requirement of Senior Melodrama and, judging by the sure aim of its confetti throwing, first-nighters, softball should be looking up next season, whatever the state of campus drama.

No review of the production, banged out by a biased viewer, could vie with the literary quality of the printed program which guarantees "satisfaction—in one way or another" to all who came for a one hour fling of inhibitions and a few vegetables. Villain Bertram Olgandor was played to a mustachioed and well-hissed hilt by an unexpectedly hateful Jill Dargeon. Victim of his ruthless machinations, Barbara Zamborsky met her untimely end with with accustomed theatrical finesse.

Sweet and lovely, pure as the snow that covered the ravine in which she feared her shameful past lay hidden, Linn Whitelaw gave the role of Contant Hope, a wide-eyed innocence that could divert the most cynical instructor. Deborah Noble, in the part of Ursula Greystone played the hero's mother with a doting fondness that all shared, including gun-toting Milly Smith in a fast-on-the-draw characterization by Anne Moriarty. The busy chamber-maid, played by Sally Morris had her work cut out for her, after the performance, when tons of abandoned balloons and other debris had to be cleared from Palmer, which may never before have been the scene of so much pandemonium.

If press deadlines are to be met, we will spend no space on assessing the theatrical values or

the extent to which they suffered as the seniors let out all the stops. The tone of noisy, ribald satire was just right for the material and no cast ever seemed to enjoy their own performances more.

Among those guilty of this epic example of thespian mayhem are Sheila Scranton whose broad direction was right on key. Colorful sets were by Sue Cameron, costumes by Gay Crampton, lights by Colleen Daugherty and Music by Sally Foote. All went well—and it had to—because this was a play that could only be bad to be good.

Shady characters included Linda Michaelson, Jill Manes, Margie Pierce, Judy Warner, Janet James and Sue Kimberly. Choreography, music and miming were all given the bold, brash treatment that the opus required. It

was a classic of its kind, beautifully performed and wildly received.

Manly Rash, the hero, by the way, was played by a senior named Nathan . . . who played it Gay. Your reviewer liked her, too.

T.R.N. '38

Flick Out

CAPITOL

Fri., Nov. 18-Tuesday, Nov. 22
Journey to the Lost City

Debra Paget
Paul Christian
The Last Woman on Earth

GARDE

Wed., Nov. 16-Tues., Nov. 22

Girl of the Night
Anne Francis
John Kerr
Cage of Evil



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For information and applications, write: Director Summer Sessions Sarah Lawrence College Bronxville, New York

ALL COURSES TAUGHT BY
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TO: Seniors and Grads
FROM: The State of New York, Dept. of Civil Service
SUBJECT: Careers

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MISQUOTE OF THE WEEK

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Avery

(Continued from Page Two)

ways subtle and pleasing. In a canvas called "Reflections," he uses pastel greens, pinks, yellows and greys. In another whose title is "Yellow Sky," Avery attempts to blend each area of color into the next. He does this by two means: 1) the boundaries between the sections of color are left rough and almost sloppy, so as to facilitate a smooth transition, and 2) the strip of color between any two shades, which in this work are complementary colors for the most part, is a fusion of those colors on either side of the division; for example, a green-black area blends into a yellow-green area, with green being the hue which connects the two sections. Incidentally, "Yellow Sky" as a whole was neither appealing nor striking, and was not in any way one of Avery's better pieces, but perhaps some of the beauty inherent in modern art lies in the mastery of any one aspect of the whole problem of painting, without concern for the total impres-

sion, but instead setting out to solve one particular problem and succeeding.

To continue the discussion of Avery's experimentations with color, I think he is most effective when, by putting the most brilliant possible oils on his canvas, he makes the painting live for the viewer. There is vibrant, intense colorization in "Wine Dark Sea and Tangerine Moon," which blends and juxtaposes reds, oranges, lavender, maroon—almost every possible gradation, intensity and hue between approximately five of the sections in the color wheel (i.e. from orange to violet.) "Sunset of a Quiet Sea," another of Avery's latest works, is filled with gorgeous pink, blue and red modulations in the sky, expressive and exciting, and contrasted with the soothing pastel colors of the sea. The horizon provides a gradual division between the explosive sky and the quiet sea and affords the opportunity of really seeing the relationship and the reflection of the sun's last rays which rebound from wave to rippling wave.

In conclusion, one work can be analyzed which sums up the whole of Milton Avery's talent in

the field of art. It is entitled "Red Sun," and because of its simplicity and yet vibrant life achieved through color, it is probably the most powerful painting in the show. The sun itself is a bright and yet subtly subdued orange-red, thus both standing out against and hazily merging into the wine-red ocean. The sun is to the left of the center of the picture, and yet the effect is in no way disturbing. In fact, the composition could have been no other way, even though it is not balanced. Perhaps the minds and the eyes of those interested in art today have become used to distortion and lack of balance, and so are not bothered by its appearance in a painting. And yet there is something to be said for the mastery of this phenomena, i.e., this representation of a uniform background with the object of interest being placed off center. The entire impression of this work can only be described as "delicious."

There are other contributions to this selection of Milton Avery's art worth mentioning and seeing, but the interested student must find out for herself. It is an exhibit well put together, diversified as to subject matter and the progression, over a period of time, of Avery's talent. The show would mean an afternoon well spent at the museum.



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Diversified Panel To Discuss Religion In Crozier Tonight

Is God a divine being or a psychological need? This moot question will be discussed at 7:30 p.m. in the Student Lounge of Crozier-Williams in a panel discussion sponsored by Religious Fellowship and the Psychology Club.

The panel will consist of Liz Kestner, speaking for religion, Marcia Silverman, speaking for psychology, Reverend Allen Scott, and Bog Kintz, a graduate student. Mary Wofford will be moderator.

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